

# JAZZ LINES PUBLICATIONS

*Presents*

## KILIMANJARO

RECORDED BY THE COUNT BASIE ORCHESTRA

ARRANGED BY OLIVER NELSON

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

## FULL SCORE

JLP-7940

MUSIC BY OLIVER NELSON

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THE JAZZ LINES FOUNDATION INC.

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# OLIVER NELSON SERIES

## KILIMANJARO (1971)

### **Oliver Nelson Biography:**

Oliver Edward Nelson was born on June 4, 1932 in St. Louis, into a musical family, as is often the case with jazz greats. His brother was a saxophonist who played with Cootie Williams and his sister was a singing pianist as well. He began to learn piano as a child, moving on to saxophone a few years later, and eventually played in what were then called “territory bands” in the St. Louis area. Johnny Hodges was his idol and he worked hard at becoming proficient at the alto saxophone before joining Louis Jordan’s big band as an altoist and arranger as the 1950s began. During the bulk of the decade he served in the Marines in the Far East and then returned to St. Louis to study music. It was during these years that he was exposed to many kinds of music, apparently being especially moved by the Tokyo Philharmonic, and his endlessly curious and fertile mind was stimulated to begin creating what would be some of the greatest music in jazz history.

The next few years were extremely productive, as Nelson spent a lot of time in New York City, working as the house arranger at the legendary Apollo Theater, playing with Erskine Hawkins, Wild Bill Davis, Louie Bellson, Quincy Jones, and briefly with Duke Ellington and Count Basie, and leading several small group sessions for Prestige, which featured greats such as Kenny Dorham, Eric Dolphy, Roy Haynes, and others. His growing mastery of writing and arranging led to what was to become his crowning achievement, 1961’s *The Blues and the Abstract Truth*.

When one listens to this timeless, phenomenal album, the beauty of *Stolen Moments*, the first and most famous track, instantly captivates, and starts the listener on a journey that is rarely equaled in the canon of jazz. The style and harmonies used on this record became Nelson’s trademarks, combining rare originality and developing brilliance. As amazing as the compositions and orchestrations are, one is also enthralled by the lineup that seemingly only Oliver Nelson could assemble: Eric Dolphy, Freddie Hubbard, Bill Evans, Paul Chambers, and Roy Haynes, with George Barrow on baritone. A true all-star lineup; incredible virtuosity and diversity of styles, and with everyone in their prime. Building a lineup like this truly speaks to Oliver Nelson’s ambition and dedication to creating truly unique and original sounds. Jazz Lines Publications is extraordinarily proud to publish this record’s arrangements in their entirety, engraved from the original arrangements hand-written by Oliver Nelson.

Later in 1961 he recorded *Afro-American Sketches*, his first full recording of original big band material, exploring racial and political themes which would always mean a great deal to him. In 1967 he recorded the ambitious musical tribute to John F. Kennedy: *The Kennedy Dream*, a big band recording devoted to J.F.K. and using excerpts of his speeches.

During the 1960s he continued to create ambitious soundscapes as a leader as well as for others in the jazz world, as his talents had become incredibly in demand. He arranged for ‘Cannonball’ Adderley, Sonny Rollins, Eddie ‘Lockjaw’ Davis, Johnny Hodges, Buddy Rich, Stanley Turrentine, Irene Reid, Gene Ammons, and others. Jazz Lines Publications has published some of his works that were done for Wes Montgomery as well as six of the songs he arranged for Thelonious Monk’s big band album of 1968, which remain of singular importance as big band versions of some of Monk’s most beloved compositions. Jazz Lines Publications also plans to publish the arrangements of from *Peter and the Wolf* as recorded by Jimmy Smith.

Nelson moved to Los Angeles in the mid-1960s, aspiring to break into the lucrative world of movie and TV scoring. He continued to perform and write in both the small group and big band formats, and also worked with such mainstream stars as Nancy Wilson, James Brown, the Temptations, and Diana Ross. His film and television work became more and more time-consuming, as his creativity, speed, and capacity for work were legendary. He is perhaps best-known in this idiom for his creation of the hugely well-known theme from the *Six Million Dollar Man*, but he worked on *Columbo*, *Ironside*, and many other projects as well, and also arranged Gato Barbieri’s music for the film *Last Tango in Paris*.



Sadly, the pace and volume of his work during this period most likely contributed to the decline of his health, and in one of jazz's greatest tragedies, he passed away suddenly in late October 1975 at the very young age of 43. While the press reports claimed it was a heart attack, Kenny Berger cites Oliver Nelson, Jr. as claiming it was actually pancreatitis. He also left a great educational legacy, which is embodied by his landmark book *Patterns for Improvisation*. It is an exhaustive collection of improvisational jazz patterns in various meters and feels with his comments and suggestions, and it is a very popular book because it helps spell out some of the basic building blocks of the 'jazz language.'

Oliver Nelson was a musician whose work was beloved by jazz fans and also by his peers and the general public. So many of the era's greatest musicians clamored for his arranging skills. Hollywood and television treasured his amazing compositional and arranging abilities on multiple levels - not only could he create memorable scores and soundtracks, but he could do it in the grueling time frame required by that genre. His compositions were always unique, and often his style is instantly recognizable. He was grounded in the blues, but heavily influenced by classical music as well. He used whatever instruments and doubles that were necessary to bring to life the complex orchestrations he heard in his head; it has been said that his writing was very demanding on musicians, using various clarinets and flutes, oboe, English horn-whatever it took to carry out his complex visions.

He composed for small ensemble and big band; he wrote symphonic works and authored a seminal jazz text; he wrote for film and television and worked with some of the biggest stars in the American musical pantheon. He did it all, and he did it all before he was even 44 years old. This was a true renaissance man of music, and one the world sadly misses, but one who left an incredibly rich, broad, and diverse catalog behind, which contains something for everyone. His music is majestic, beautiful, and powerful; it moves, enlightens, and educates; and perhaps most telling of all, it challenges not only the listener and the student, but also some of the greatest musicians in the world as well. Oliver Nelson is a giant figure in American music, and Jazz Lines Publications is proud to have the honor of publishing some of his most important creations.

### **Count Basie Biography:**

Next to Duke Ellington, there is no more famous band in the history of jazz than that of William 'Count' Basie. Although his economical piano playing was ahead of his time compared to several of his more stride-oriented contemporaries, Basie was always best known as the face of an organization that played a continuous role in shaping the trajectory of jazz for over 50 years.

Born on August 21, 1904 in Red Bank, New Jersey, even as a youth Basie was attracted to not just music in general, but the idea of being a bandleader specifically. Settling on the piano as his main instrument as a teen, Basie's musical apprenticeship was fairly typical for the time. Most of his education stemmed from hanging around the Harlem stride piano scene of the 1920s. A series of tours with vaudeville troupes came next; when one of the troupes broke up in Kansas City in 1927, Basie found himself stranded. This turned out to be a blessing in disguise, as it was not long before Basie found himself hired by bassist Walter Page to play with his now-legendary territory band, the Blue Devils. His notoriety rising, Basie eventually left the Blue Devils to take over the piano chair in the Bennie Moten Orchestra, considered to be the finest band in the Kansas City area. After Moten's sudden death in 1935, rather than letting the band fall apart, Basie ended up taking over the reins himself, bringing in several of his former Blue Devils band mates, including Page himself, in the process.

It did not take long for this new band to make its impact on the world of jazz. The Basie organization specialized in arrangements that were fairly loosely organized and easy to customize on the spot, known informally as "head" arrangements. This allowed for a much more soloist-friendly environment than most of the other bands of the swing era. In addition, the band's rhythm section was responsible for a distinctive shift in the way time is kept in jazz. Spurred by drummer 'Papa' Jo Jones' more free-form approach and guitarist Freddie Green's steady rhythm style of playing, the innovations of this organization would play a key role in setting up the eventual rise of bebop in the 1940s.

World War II was not kind to big bands for a variety of reasons, and Basie's band was no exception. Financial considerations would force him to reduce his ensemble to an octet by the end of the 1940s. By the mid-1950s, however, Basie was able to reform his big band, aided in no small part to a series of hit recordings, including a particularly popular version of the jazz standard *April in Paris*. This new Basie band maintained the same relentless sense of swing as the earlier units, but was much more organized as a whole. Gone were the "head" arrangements of old in favor of a consistently expanding library of charts provided by what may have been the greatest stable of arrangers ever housed by a single band.

Basie's celebrity firmly cemented by this point, his band remained true to this new format for the rest of his life. The 1960s and 1970s would see a string of successful albums backing singers such as Frank Sinatra, Ella Fitzgerald, Sarah Vaughan and Tony Bennett, among others. In addition, the band began to see an increased presence in Las Vegas and Hollywood; Basie's famous cameo in Mel Brooks' *Blazing Saddles* is no doubt a highlight of the now-classic comedy. Basie continued a busy touring and recording schedule even when he was wheelchair-bound in his final years.

Basie passed away on April 26, 1984. The band that bears his name continues to tour to this day, performing both the favorites of the past as well as new arrangements and continuing to collaborate with some of jazz's top vocalists, including George Benson and Diane Schuur. The list of notable artists brought to prominence through the ranks of his band include saxophonists Lester Young, Frank Foster and Eddie 'Lockjaw' Davis, trumpeters Harry 'Sweets' Edison, Buck Clayton, and Thad Jones, trombonists Dicky Wells and Al Grey, and drummer Sonny Payne. Notable arrangers who contributed to the band's book include Foster, Jones, Neal Hefti, Quincy Jones, and Sammy Nestico.

### **The Music:**

As unlikely a collaboration as the orchestra of Count Basie and the compositions of Oliver Nelson may seem, 1971's *Afrique* proved that the Basie band was more than capable of taking on the challenges of Nelson's ultra-modern writing style. Kilimanjaro is effectively a modified minor blues, performed over a dense Afro-Cuban groove with occasional brief shifts into 5/4 to provide performers and listeners alike with a nice surprise.

### **Notes to the Conductor:**

The structure of the arrangement is quite simple, with the main melody being repeated four times in total, twice before the solos and twice after. After a short introduction to establish the mood, the first melody statement is played by flute and Harmon muted trumpets, with the trombones and baritone sax providing some full-figured accompaniment in the gaps. The full band briefly peeks in for the first shift to 5/4 at measure 25 before the flute/trumpet trio plays the final riff.

A grandiose interlude played by the full ensemble separates the first two melody statements, with the second one being handled by the brass in unison with the saxes mimicking the trombone accompaniment from before. A solo section for flute and piano follows, with the two melody statements being repeated exactly as before after the soloists are done. Ending as simply as it began, the arrangement vamps and fades with the flute soloing atop the steadily churning horns and rhythm section.

This publication was prepared using Oliver Nelson's original pencil score - this is not a transcription.

### **Acknowledgements:**

Jazz Lines Publications is proud to continue its relationship with Oliver Nelson, Jr. in bringing the work of his father to print for performance and study.

Dylan Canterbury and Doug DuBoff  
- February 2023

*Kilimanjaro* Title 1 Count Basie Orch ①

① Voice

~~Guitar~~

Saxophones

1st Alto

2nd Alto

1st Tenor

2nd Tenor

Baritone

Trumpets

open

(Harmons)

Trombones

Latin perc

Ad Lib

one player

(Both players)

Guitar

Piano

pizz Bass

Drums

Cym

① ② ③ ④ ⑤ ⑥ ⑦ ⑧

Above is the first page of Oliver Nelson's pencil score for Kilimanjaro, from *Afrique*, composed in 1971.



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## SCORE

MEDIUM AFRO-CUBAN ♩ = 135

The score is arranged in a standard orchestral format. The top section includes six woodwind staves (Flute, Alto Sax, Tenor Sax, Baritone Sax), four trumpet staves (with mutes specified for 3 and 4), and four trombone staves. Below these are the Guitar, Piano, and Bass staves. The Drum Set and Percussion (3) staves are at the bottom. The percussion part includes instructions for BONGOS ONLY and ADD CONGAS AND GUIRO. The score is in 4/4 time with a tempo of 135 beats per minute.

2 3 4 5 6 7 8

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