

# JAZZ LINES PUBLICATIONS

*Presents*

## SHINE

RECORDED BY HARRY JAMES

ARRANGED BY JOHNNY THOMPSON

PREPARED BY ROB DUBOFF AND JEFFREY SULTANOF

## FULL SCORE

JLP-8712

WORDS BY CECIL MACK AND LEW BROWN

MUSIC BY FORD DABNEY

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THE JAZZ LINES FOUNDATION INC.

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# **HARRY JAMES BIG BAND SERIES**

## **SHINE (1946)**

### **Background:**

One of the most exciting and technically proficient trumpeters of all time, Harry James left behind a substantial legacy of recordings and performances that continue to delight listeners to this day. Born into a family of traveling circus performers in 1916, James looked primed to live a life in the family business, performing as a contortionist as a young boy. At age 10, however, he began taking trumpet lessons from his father, developing a stunning level of technical proficiency by the time he was in his mid-teens.

Joining up with the Benny Goodman Orchestra in 1937, James quickly became one of the band's star soloists. Leaving Goodman two years later, he formed his first orchestra (featuring a young Frank Sinatra as its male vocalist). The band's greatest commercial success would come in the early 1940s, when it expanded to include a string section and focused on achieving a "sweeter" sound than most contemporary outlets. In addition to recording a number of hits, the band would also appear on-screen in a number of films during this time.

Despite this string of hits, James' bands were also known to have an experimental side. Several of their recordings from the mid- to late-1940s showed a surprising amount of bebop influence, most notably through the arrangements of the young Neal Hefti. A lifelong fan of the Count Basie Orchestra, James's later bands would oftentimes showcase a strong Basie influence, no doubt in part to the band's book being fueled with arrangements from Basie writers Hefti, Thad Jones and Ernie Wilkins.

Being diagnosed with lymphatic cancer in 1983, James continued to perform all the way up until his passing later that year. The Harry James Orchestra still continues to operate to this day, currently under the direction of Fred Radke.

### **The Music:**

Despite being known in the public eye for their sweet ballads, the bands led by trumpeter Harry James often displayed a significantly progressive bent, especially with their embrace of bebop in the 1940s. This Johnny Thompson arrangement of "Shine" from 1946 is an outstanding example of the forward-thinking nature of James' groups at the time.



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

Some rapid fire saxophone runs and snappy brass hits lead into the melody at measure 9, handled with near-military precision by a trumpet section soli. The saxophones provide some brisk backgrounds beginning at measure 25 before the trombones join in with the trumpets on the melody at measure 33 before launching into a chorus of James' trumpet at measure 41. The backgrounds are simple but must be kept on top of the beat so the tempo doesn't start to drag.

An eight measure send-off sets up an alto sax solo at measure 79, with backgrounds that are even simpler than the ones behind James' trumpet solo. Things begin to get trickier at measure 109, with some false-fingered brass blasts ramping up the intensity a bit before a piano solo at measure 117. The ensuing saxophone figures at measure 133 are pure bebop, as is the flashy trumpet soli break at measure 145.

The whole ensemble comes together in gloriously chaotic soli at measure 149, with continued false-fingered trumpets and occasional rapid-fire bebop runs sprinkled liberally throughout the remainder of the chart. Just as all seems on the verge of completely collapsing in on itself, Thompson's writing wraps everything back together at measure 189 with some powerful brass hits blaring over speedy saxes before the triumphant concluding chord.

This arrangement is for jazz big band with trumpet soloist and has been prepared from Johnny Thompson's original score.

**Dylan Canterbury**

*- July 2018*

JOHNNY THOMPSON  
DATE AUG 1 1946  
ARRANGER

"SHINE"

STAFFS:  
ALTO 1  
ALTO 2  
BAR 3  
TEN 4  
TEN 5  
Fr. Horn  
Trumpets 1-4  
Trombones 1-3  
Tuba  
Harry (cond.)  
Viols 1-3  
Violas  
Cello  
Bass  
Guitar  
Drums  
Piano

Handwritten notes and markings:  
- "EASY Tempo"  
- "FAST!"  
- "Cappuccini"  
- "Tacet"  
- "Disb"  
- "con Fg", "con Fs Bs", "Bs", "Bs"  
- "con Bando"

# 108  
Property of Harry James Orch.

Here is the first page of the original Johnny Thompson pencil score for *Shine*, written in 1946.

# SHINE

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## SCORE

FAST SWING  $\text{♩} = 140$

The score is for a jazz ensemble. The top section includes a Solo Trumpet part, followed by Woodwinds 1-5 (Alto Sax, Alto Sax, Tenor Sax, Tenor Sax, Baritone Sax/Alto Sax). Below these are four Trumpets (1-4) and four Trombones (1-4). The bottom section includes Guitar, Piano, Bass, and Drum Set. The key signature has two flats (Bb, Eb) and the time signature is 4/4. The score is marked with a fast swing tempo of 140 beats per minute. Dynamics include *f* (forte) and *mf* (mezzo-forte). The guitar and piano parts feature a series of chords: Cm7, F9, Cm7, F9, Bb6, Cm7, F9, Cm7, F9, Bb. The bass line is a walking bass line. The drum set part features a consistent swing pattern.

2 3 4 5 6 7 8

9

9 10 11 12 13 14 15 16

Chords:  $B^b_6$   $F_9$   $B^b_6$   $D^b_7$   $Cm_7$   $F_9$   $F_7(\phi_5)$   $B^b_6$   $F_9$   $B^b_6$   $D^b_7$   $F_9$   $Cm_7$   $F_9$

Drum notation: (4) (8)

17

17 18 19 20 21 22 23 24

Chord progression: D<sup>9</sup> Am<sup>7</sup> D<sup>9</sup> Gm<sup>6</sup> A<sup>o</sup>7 Gm<sup>6</sup> G<sup>7</sup> C<sup>9</sup> Gm<sup>7</sup> C<sup>9</sup> F<sup>9</sup>

25

Ww 1 (A. Sax) *mp* *mf*

Ww 2 (A. Sax) *mp* *mf*

Ww 3 (T. Sax) *mp* *mf*

Ww 4 (T. Sax) *mp* *mf*

Ww 5 (B. Sax) *mf*

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Tpt. 4 *f*

Tbn. 1 *mf* (TO CUP MUTE)

Tbn. 2 *mf* (TO CUP MUTE)

Tbn. 3 *mf* (TO CUP MUTE)

Tbn. 4 *mf* (TO CUP MUTE)

Gtr. *B<sup>b</sup>6 F<sup>9</sup> B<sup>b</sup>6 D<sup>b</sup>7 Cm<sup>7</sup> F<sup>9</sup> Cm<sup>7</sup> F<sup>9</sup> D<sup>9</sup> Am<sup>7</sup> D<sup>9</sup> Gm<sup>6</sup> A<sup>7</sup> Gm<sup>6</sup>*

Pno. *B<sup>b</sup>6 F<sup>9</sup> B<sup>b</sup>6 D<sup>b</sup>7 Cm<sup>7</sup> F<sup>9</sup> Cm<sup>7</sup> F<sup>9</sup> D<sup>9</sup> Am<sup>7</sup> D<sup>9</sup> Gm<sup>6</sup> A<sup>7</sup> Gm<sup>6</sup>*

Bs. *B<sup>b</sup>6 F<sup>9</sup> B<sup>b</sup>6 D<sup>b</sup>7 Cm<sup>7</sup> F<sup>9</sup> Cm<sup>7</sup> F<sup>9</sup> D<sup>9</sup> Am<sup>7</sup> D<sup>9</sup> Gm<sup>6</sup> A<sup>7</sup> Gm<sup>6</sup>*

Dr. (4) (8)

25

26

27

28

29

30

31

32