

*Presents*

JAZZ LINES PUBLICATIONS

# JUMP THE BLUES AWAY

ARRANGED BY AL COHN

PREPARED FOR PUBLICATION BY ROB DUBOFF AND JEFFREY SULTANOF

## FULL SCORE

JLP-8261

WORDS AND MUSIC BY ED LEWIS

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THE JAZZ LINES FOUNDATION INC.

PO Box 1236

SARATOGA SPRINGS NY 12866 USA

## JUMP THE BLUES AWAY (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.

**Rob DuBoff and Jeffrey Sultanof**

- April 2014



# JUMP THE BLUES AWAY

RECORDED BY THE TERRY GIBBS DREAM BAND

WORDS AND MUSIC BY ED LEWIS

## SCORE

ARRANGED BY AL COHN

PREPARED FOR PUBLICATION BY ROB DUBOFF AND JEFFREY SULTANOF

The score is for a jazz ensemble in 4/4 time, key of B-flat major. It features the following parts:

- VIBRAPHONE:** Silent throughout the piece.
- ALTO SAX 1 & 2:** Play a melodic line starting in measure 5, with dynamics ranging from *f* to *mf*.
- TENOR SAX 1 & 2:** Play a similar melodic line to the Alto Saxophones.
- BARIOTONE SAX:** Plays a melodic line similar to the other saxophones.
- TRUMPET 1-4:** Play a rhythmic pattern of eighth notes, with dynamics ranging from *f* to *mf*.
- TROMBONE 1-3:** Play a rhythmic pattern of eighth notes, with dynamics ranging from *f* to *mf*.
- PIANO:** Provides harmonic support with chords and a steady eighth-note accompaniment. Chords include *Gm7*, *Cm6/9*, *A<sup>b</sup>9*, *G7(9/13)*, and *Cm6*.
- BASS:** Plays a rhythmic pattern of eighth notes, with dynamics ranging from *f* to *mf*.
- DRUM SET:** Provides a steady rhythmic accompaniment.

The score is divided into measures 1 through 12. Measures 1-4 are mostly rests for the saxophones and trumpets. Measures 5-12 contain the main melodic and rhythmic material.

(13)

The musical score consists of the following parts and dynamics:

- Viola:** Starts at measure 13 with a *mf* dynamic.
- Saxophones (A, T, B):** A, T, and B Saxophones 1 and 2 enter at measure 14 with a *p* dynamic. A Saxophone 2 and Tuba 3 enter at measure 19 with a *mf* dynamic.
- Trumpets (1-4):** Trumpets 1, 2, and 3 enter at measure 19 with a *sfz* dynamic.
- Trombones (1-3):** Trombones 1, 2, and 3 enter at measure 19 with a *sfz* dynamic.
- Piano:** Provides accompaniment throughout. Chord changes are indicated in measures 15, 17, and 19.
- Bass:** Provides accompaniment throughout.
- Drums:** Provides accompaniment throughout, including a snare solo in measure 19.

Chord changes in Piano part:

Measure	Chords
15	Fm <sup>6</sup>
17	Cm <sup>6</sup> <sup>9</sup>
19	Fm <sup>6</sup> , A <sup>b</sup> <sub>9</sub> , G7( <sup>2</sup> <sub>9</sub> ), Cm <sup>6</sup> , Gm <sup>7</sup>

(21)

Vln.   
 A. Sax. 1   
 A. Sax. 2   
 T. Sax. 1   
 T. Sax. 2   
 B. Sax.   
 TPT. 1   
 TPT. 2   
 TPT. 3   
 TPT. 4   
 TBN. 1   
 TBN. 2   
 TBN. 3   
 PNO.   
 BS.   
 DR.

Chord changes:  $Cm^9$ ,  $Fm^6$ ,  $Cm^9$ ,  $Fm^6$ ,  $A^b_9$ ,  $G7(\frac{9}{13})$ ,  $Cm^6$

Measure numbers: 21, 22, 23, 24, 25, 26, 27, 28