

*Presents*

JAZZ LINES PUBLICATIONS

**CAMPTOWN MARCH AND BLUES**

AS RECORDED BY THE DAVE PELL OCTET

ARRANGED BY JERRY FIELDING

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

**FULL SCORE**

FROM THE ORIGINAL MANUSCRIPT

JLP-8539

MUSIC AND LYRICS BY STEPHEN FOSTER

COPYRIGHT © 2022 BY JAZZ LINES FOUNDATION INC.  
INTERNATIONAL COPYRIGHT SECURED ALL RIGHTS RESERVED  
LOGOS, GRAPHICS, AND LAYOUT COPYRIGHT © 2022 THE JAZZ LINES FOUNDATION INC.

THIS ARRANGEMENT HAS BEEN PUBLISHED WITH THE AUTHORIZATION OF THE ESTATE OF DAVE PELL.

PUBLISHED BY THE JAZZ LINES FOUNDATION INC., A NOT-FOR-PROFIT JAZZ RESEARCH ORGANIZATION DEDICATED TO PRESERVING AND PROMOTING AMERICA'S MUSICAL HERITAGE.



THE JAZZ LINES FOUNDATION INC.

PO BOX 1236

SARATOGA SPRINGS NY 12866 USA

# DAVE PELL OCTET SERIES

## CAMPTOWN MARCH AND BLUES (1956)

### **Background:**

This man responsible for this remarkable series of arrangements was 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.

### **Acknowledgements:**

Special thanks to Dave Pell and his family 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**



# CAMPTOWN MARCH AND BLUES

RECORDED BY THE DAVE PELL OCTET

## SCORE

MUSIC AND LYRICS BY STEPHEN FOSTER

ARRANGED BY JERRY FIELDING

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

FAST MARCH  $\text{♩} = 160$

The musical score is arranged for an eight-piece jazz ensemble. The instruments and their parts are as follows:

- TENOR SAX:** Melodic line with accents and dynamics markings (mf).
- BARITONE SAX:** Melodic line with accents and dynamics markings (mf).
- TRUMPET:** Melodic line with accents and dynamics markings (mf).
- TROMBONE:** Melodic line with accents and dynamics markings (mf).
- GUITAR:** Harmonic accompaniment with accents and dynamics markings (mf).
- PIANO:** Harmonic accompaniment with accents and dynamics markings (mf).
- BASS:** Harmonic accompaniment with accents and dynamics markings (mf).
- DRUMS:** Rhythmic accompaniment with accents and dynamics markings (mf).

The score is divided into six measures, numbered 1 through 6 at the bottom.

1 2 3 4 5 6

The musical score is arranged in a standard orchestral format with eight staves. The instruments are: T. Sax. (Tenor Saxophone), B. Sax. (Baritone Saxophone), Tpt. (Trumpet), Tbn. (Tuba), Gtr. (Guitar), PNO. (Piano), BS. (Bass), and DR. (Drum). The score is in 4/4 time and features various instruments playing melodic and harmonic lines. The key signature is B-flat major (two flats). The score is divided into measures 7 through 12. The T. Sax. and B. Sax. parts have a melodic line with slurs and accents. The Tpt. and Tbn. parts have a similar melodic line. The Gtr. part has a rhythmic accompaniment. The PNO. part has a harmonic accompaniment. The BS. part has a bass line. The DR. part has a drum pattern with a 'RIDE BELL' instruction.

13

T. SX. *mp* *mf*

B. SX. *mp* *mf*

TPT. *mp* *mf*

TBN. *mp* *mf*

GTR. *mp* *mf*

PNO. *mp* *mf* Fm7 Eb Fm7

BS. *mp* *mf*

DR. *mp* *mf* (4)