

*Presents*

JAZZ LINES PUBLICATIONS

**THERE'LL BE SOME CHANGES MADE**

AS RECORDED BY THE DAVE PELL OCTET

ARRANGED BY BOB FLORENCE

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

**FULL SCORE**

FROM THE ORIGINAL MANUSCRIPT

JLP-8528

MUSIC AND LYRICS BY W. BENTON OVERSTREET AND BILLY HIGGINS

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THE JAZZ LINES FOUNDATION INC.

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# DAVE PELL OCTET SERIES

## THERE'LL BE SOME CHANGES MADE (1961)

### 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**

- March 2020



# THERE'LL BE SOME CHANGES MADE

RECORDED BY THE DAVE PELL OCTET

## SCORE

MUSIC AND LYRICS BY W. BENTON OVERSTREET AND BILLY HIGGINS

ARRANGED BY BOB FLORENCE

PREPARED BY DYLAN CANTEBURY, ROB DUBOFF, AND JEFFREY SULTANOF

BRIGHT SWING ♩ = 200

The musical score is arranged for an eight-piece jazz ensemble. It consists of eight staves: Tenor Sax, Baritone Sax, Trumpet, Trombone, Guitar, Piano (grand staff), Bass, and Drums. The key signature has one flat (B-flat), and the time signature is 4/4. The tempo is marked as 'BRIGHT SWING' with a quarter note equal to 200 beats per minute. The score is divided into four measures. Measures 1, 2, and 3 contain rests for all instruments. In measure 4, all instruments play a chord consisting of a quarter note G2 (with an accent), a quarter note A2 (with a sharp sign), and a quarter note B2 (with a dot). The dynamic is marked as *mp*. The Drums staff shows a 'Solo' section with a dotted line over measures 1, 2, and 3, and a rhythmic pattern of eighth notes in measure 4. The piano part shows a bass line with a dotted line over measures 1, 2, and 3, and a chord in measure 4.

5

T. SX.

B. SX.

TPT.

TBN.

GTR.

PNO.

BS.

DR.

The musical score is arranged in a standard jazz format. The top four staves (T. SX., B. SX., TPT., TBN.) are for the woodwinds and brass. The guitar (GTR.) staff is in the fifth position. The piano (PNO.) and bass (BS.) staves are in the sixth and seventh positions, with the piano part including handwritten chord symbols. The drum (DR.) staff is at the bottom, showing a simple rhythmic pattern with accents.

$Dm7 E^b7(\#11)$   $Dm7G7F\#9G9$   $Dm7 E^b7(\#11)Dm7 G9$   $C9 F\#7(\#9)$   $Gm7F\#7Gm7C9$   $Gm7 B7(\#9)$   $C9 E^b9$

**THERE'LL BE SOME CHANGES MADE**

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13

T. SX.

B. SX.

TPT.

TBN.

GTR.

PNO.

BS.

DR.

The musical score is arranged in a standard jazz format with seven staves. The top four staves (T. SX., B. SX., TPT., TBN.) contain melodic lines for the saxophone section. The fifth staff (GTR.) contains a guitar line. The sixth staff (PNO.) contains piano chords and a rhythmic pattern. The seventh staff (BS.) contains a bass line. The eighth staff (DR.) contains a drum line with specific rhythmic markings.

D<sup>9</sup>    A<sub>m</sub><sup>7</sup> D<sup>7</sup>    G<sup>7</sup>    D<sub>m</sub><sup>7</sup>A<sup>b7</sup>G<sup>7</sup>D<sup>b7</sup> C<sup>9</sup>    G<sub>m</sub><sup>7</sup> C<sup>7</sup>    C<sub>m</sub><sup>7</sup>    C<sup>7(b9)</sup>G<sup>b7</sup>F<sup>7</sup>D<sup>7</sup>

D<sup>9</sup>    A<sub>m</sub><sup>7</sup> D<sup>7</sup>    G<sup>7</sup>    D<sub>m</sub><sup>7</sup>A<sup>b7</sup>G<sup>7</sup>D<sup>b7</sup> C<sup>9</sup>    G<sub>m</sub><sup>7</sup> C<sup>7</sup>    C<sub>m</sub><sup>7</sup>    C<sup>7(b9)</sup>G<sup>b7</sup>F<sup>7</sup>D<sup>7</sup>

(4)

(6)

(7)